

Nº 31401.

# Deux Pièces

**pour Violoncelle**

avec accompagnement

de Piano.

Nº 1. Larghetto. . . . Pr. 40 c.

Nº 2. Scherzino. . . Pr. 60 c.

par

## N. Potolowsky.

Op. 3.

1900. Exposition univers.  
de Paris.



„Grand prix“  
et Médaille d'or.

1896

Propriété de l'éditeur

**P. JURGENSON,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale  
Musicale russe et du Conservatoire à Moscou.

**MOSCOU,**

Neglinny pr., 14.



**LEIPZIG,**

Thalstrasse, 19.

St.-Pétersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C<sup>o</sup>.

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.



# Larghetto.

N. POTOLOWSKY. Op. 3, № 1.

**Cantabile espressivo.**

Violoncello.

**Piano.**

*p*

*f*

*mf*

*ritard.*

*a tempo*

*p*

*a tempo*

*p*

92041. 1st edition. Music paper. 90 cents.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps). The time signature is 8/8.

**System 1:** The vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes. Both parts are marked *ritard.* (ritardando). The system concludes with a double bar line and a fermata over the final note.

**System 2:** The tempo changes to *a tempo*. The piano accompaniment starts with a *p* (piano) dynamic. The vocal line enters with a new melodic phrase. The system ends with a *cresc.* (crescendo) marking.

**System 3:** The piano accompaniment continues with a *p* dynamic. The vocal line features a melodic phrase. The system ends with a *cresc.* marking.

**System 4:** The piano accompaniment continues with a *p* dynamic. The vocal line features a melodic phrase. The system ends with a *cresc.* marking.

**System 5:** The tempo changes to *a tempo*. The piano accompaniment starts with a *più f* (più forte) dynamic. The vocal line enters with a new melodic phrase. The system ends with a *cresc.* marking.

**System 6:** The piano accompaniment continues with a *più f* dynamic. The vocal line features a melodic phrase. The system ends with a *cresc.* marking.

The musical score consists of four systems of staves, each with a bass staff and a grand staff (treble and bass). The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first system features a tempo marking *rit. molto* and a dynamic marking *ff rit. molto*.

**System 2:** The second system features a tempo marking *Poco meno mosso.* and a dynamic marking *p*.

**System 3:** The third system features a tempo marking *Tempo I.* and a dynamic marking *f*. It also includes a *rit.* marking and a *a tempo* marking.

**System 4:** The fourth system features a tempo marking *rit. dim.* and a dynamic marking *pp*. It also includes a *m. s.* marking and a *pp* marking.



№ 31402

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P. Jurgenson à Leipsic et Moscou.



First system of musical notation. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The tempo is marked 'pizz.' (pizzicato). The piano part includes a dynamic marking of 'mf' (mezzo-forte).

Second system of musical notation. It continues the melodic and piano parts. The upper staff is marked 'arco' (arco) and 'mf'. The piano part is marked 'fp' (fortissimo piano). The system concludes with a 'pizz.' (pizzicato) marking.

Third system of musical notation. It continues the melodic and piano parts. The upper staff is marked 'arco' and 'mf', with a 'cresc.' (crescendo) marking. The piano part is also marked 'mf' and 'cresc.'. The system concludes with a 'rit. molto' (ritardando molto) marking.

Fourth system of musical notation. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Poco meno mosso.' and 'p a tempo molto cantab. espress.' (piano a tempo molto cantabile, espressivo). The piano part is marked 'pp' (pianissimo) and 'a tempo'.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

- System 1:** The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.
- System 2:** The vocal line continues the melodic line. The piano accompaniment includes a triplet of eighth notes in the right hand. The system ends with a piano (*p*) marking.
- System 3:** The vocal line has a melodic line with a crescendo and acceleration. The piano accompaniment features a triplet of eighth notes in the right hand. The system ends with a piano (*p*) marking.
- System 4:** The vocal line has a melodic line with a crescendo and acceleration. The piano accompaniment features a triplet of eighth notes in the right hand. The system ends with a piano (*p*) marking.

Dynamic markings and performance instructions include:

- cresc. e accel. poco a poco* (crescendo and acceleration, little by little)
- cantab. espress.* (cantabile, expressive)
- p cresc. e accel. poco a poco* (piano, crescendo and acceleration, little by little)
- ten.* (tenuto)

*accel.* *rit. molto* *a tempo* *f*

*mf* *a tempo*

*cresc. e accel.*

*cresc. e accel.*

*ff* *8* *rit.*

*Tempo I.* *p leggiero* *pizz.*

*Tempo I.* *pp*

arco  
*p*  
*cresc.*  
*rit.*

*pp*  
*cresc.*  
*rit.*

*pizz.*  
*a tempo*  
*arco*  
*f*

*a tempo*  
*mf*

*ff*  
*f*

*pizz.*  
*arco*  
*mf*

*mf*  
*fp*

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a *pizz.* (pizzicato) instruction, followed by an *arco* (arco) instruction. The dynamics are *f* (forte) and *cresc.* (crescendo). The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a *p* (piano) dynamic and a *cresc.* (crescendo) instruction. The system concludes with a *tr* (trill) ornament.

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a *rit.* (ritardando) instruction, followed by an *a tempo* instruction. The dynamics are *f* (forte) and *p* (piano), with a *cresc.* (crescendo) instruction. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a *rit.* (ritardando) instruction, followed by an *a tempo* instruction. The dynamics are *cresc.* (crescendo).

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It begins with an *arco* (arco) instruction. The dynamics are *f* (forte), *cresc.* (crescendo), *accelerando*, *poco*, *a* (ad libitum), *poco*, and *ff* (fortissimo). The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a *f* (forte) dynamic, followed by *mf* (mezzo-forte), *cresc.* (crescendo), *accelerando*, *poco*, *a* (ad libitum), *poco*, and *f* (forte).

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a *pizz.* (pizzicato) instruction. The dynamics are *p* (piano) and *pp* (pianissimo). The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a *mf* (mezzo-forte) dynamic, followed by *p* (piano) and *pp* (pianissimo).

## COMPOSITIONS RUSSES

pour Violoncelle et Piano.

	R. K.		B. K.
<b>Albrecht, L.</b> Romance . . . . .	—50	<b>Korestschenko, A.</b> Op. 34 № 1. Sonnet d'amour . . .	—60
	Epicédion, à la mémoire de Ch. Davidoff. —40		2. Barcarolle. . . . . —80
<b>Aloiz, L.</b> Op. 9. Romance . . . . .	—90	<b>Kühner, W.</b> Op. 7. Suite "G-dur": №№ 1. Sonate. 2. Scher-	
"	Op. 22 № 1. Sérénade orientale . . . . .		zo. 3. Romance. 4. Intermezzo. 5.
"	" " 2. Souvenir de Kieff . . . . .		Rondo-Finale . . . . . 2 50
"	Op. 26. Air et Gavotte . . . . .		Op. 7. № 4. Intermezzo . . . . . —35
"	Op. 47 № 1. Mélodie . . . . .	<b>Ladoukhine, N.</b> Mélodie . . . . .	—40
"	" " 2. Sérénade espagnole. . . . .	<b>Marx-Markus, Ch.</b> Op. 18. Huit pièces mélodiques	
"	" " 3. Elégie. . . . .		et instructives. . . . . 1 —
"	" " 4. Mazurka de concert. . . . .	<b>Mulert, F. v.</b> Op. 13 № 2. Menuet. G-dur . . . . .	—60
"	" " 5. Aveu. . . . .		Op. 14 № 1. 2-me Nocturne. B-dur . . . . . —60
<b>Andersky, A.</b> Op. 12 № 1. Petite ballade. . . . .	—50	<b>Naprawnik, E.</b> Op. 67 № 1. Elégie . . . . .	—75
"	" " 2. Danse capricieuse. . . . .	"	" " 2. Valse . . . . . —75
"	Op. 56 № 1. Orientale. . . . .	"	" " 3. Berceuse. . . . . —75
"	" " 2. Romance. . . . .	"	" " 4. Allegro giocoso . . . . . —75
"	" " 3. Chant triste . . . . .	<b>Némérowsky, A.</b> Op. 46. Mazurka. . . . .	—40
"	" " 4. Humoresque . . . . .	<b>Pachulski, H.</b> Op. 4. Trois morceaux: №№ 1. Mélodie.	
<b>Bernard, M.</b> Rêverie . . . . .	—50		2. Fantasiestück. 3. Chanson triste. 1 —
<b>Bleichmann, J.</b> Op. 28 № 1. Crépuscule. . . . .	—50	<b>Rébikoff, W.</b> Chant sans paroles . . . . .	—50
"	Op. 28 № 4. In modo d'una Serenata. —60		Feuillet d'album. . . . . —25
<b>Brandoukoff, A.</b> № 1. Nuit de printemps . . . . .	—40	<b>Roubetz, A.</b> Andante cantabile. . . . .	—40
"	" 2. Nocturne . . . . .	<b>Rutkowsky.</b> Op. 4. Nocturne. . . . .	—60
"	" 3. Romance sans paroles. . . . .	<b>Schreiner, A.</b> Op. 16. Fünf Lieder ohne Worte. . . . .	1 —
"	" 4. Romance . . . . .	<b>Schroen, B.</b> Op. 40. Fantaisie-Sonate . . . . .	2 25
"	" 5. Mazurka. . . . .	<b>Schubert, G.</b> Op. 32. Muguets. Rêverie russe. . . . .	—50
"	" 6. Gavotte. . . . .	<b>Schulz-Evler, H.</b> Op. 24. Mirage . . . . .	—45
<b>Bukke, E.</b> Op. 5. Elégie. . . . .	—75	"	Op. 25. Songerie . . . . . —90
<b>Cabella, E.</b> Op. 83. Mélodie . . . . .	—60	"	" 26. Plainte d'une âme. . . . . —45
<b>Davidoff, A.</b> Op. 6. Romance. . . . .	—60	"	" 27. Episode romantique. . . . . —45
"	Op. 11. Fantaisie. . . . .	"	" 28. La tristesse. . . . . —30
<b>Fitzenhagen, W.</b> Op. 32. Trauermarsch. . . . .	1 —	"	" 29. Gavotte-Badinage. . . . . —70
"	Op. 65. Sérénade. . . . .	"	" 30. Ma divinité (Mélodie № 3). —60
<b>Glazounow, A.</b> 2 Etudes de Fr. Chopin (Op. 10 № 6		"	" 31. Le revoir. Tempo di Valse. —90
и Op. 25 № 7). . . . .	—80	<b>Simon, A.</b> Op. 18 № 1. Causerie à la veillée. . . . .	—60
<b>Grodzki, B.</b> Op. 44. Rêverie . . . . .	—60	"	" " 2. Danse russe . . . . . —60
<b>Hoth, G.</b> Op. 1. Cantabile. . . . .	—60	"	" " 3. Chant d'amour. . . . . —60
"	Op. 2. Solitude. . . . .	"	Op. 42. Fantaisie de concert . . . . . 1 50
"	Op. 18. Aria . . . . .	<b>Slonow, M.</b> Chanson russe. . . . .	—50
"	Romance. . . . .	<b>Stadler, J.</b> Berceuse. . . . .	—45
<b>Ippolitow-Iwanow, M.</b> Op. 19. L'aveu. Romance. —40		<b>Terestschenko, N.</b> Op. 31. Sonate. A-moll. . . . .	3 50
<b>Kadlec, A.</b> Op. 31. Souvenir de Ch. Davidoff. . . . .	—50	<b>Tschaikowsky, P.</b> Op. 33. Variations sur un thème	
<b>Kleffel, A.</b> № 1. Chanson sans paroles. . . . .	—40		Rococo. . . . . 1 80
"	" 2. Barcarolle. . . . .	"	Op. 62. Pezzo capriccioso. Morceau
"	" 3. Ballade. . . . .		de concert. . . . . 1 —
"	" 4. Légende . . . . .	"	Solo de Violoncelle, tiré du ballet "La
<b>Köhler, M.</b> Op. 48 № 1. Feuille d'album . . . . .	—40		Belle au bois dormant" (Kleinecke) . —50
"	" " 2. Gavotte. . . . .	<b>Waghalter, H.</b> Op. 12. Gavotte. . . . .	—60
"	" " 2. Gavotte. . . . .	<b>Weymarn, P.</b> Op. 7 № 1. Romance. . . . .	—40



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